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SOUTH CAROLINA STATE MUSEUM COMMISSION



ANNUAL REPORT 1990-1991

Printed Under The Direction Of The
State Budget And Control Board

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STATE DOCUMENTS

LETTER OF TRANSMITTAL
FROM THE
SOUTH CAROLINA STATE MUSEUM COMMISSION

To His Excellency, the Honorable Carroll A. Campbell Jr., Governor of South Carolina, and to the Honorable Members of the General Assembly of South Carolina.

Gentlemen:

We have the honor to transmit the report of the South Carolina State Museum Commission for the fiscal year ending June 30, 1991. Although it was a year of financial stringency, the State Museum, assisted by the South Carolina State Museum Foundation, was able to maintain its services to the public, present an ambitious schedule of changing exhibitions, and complete a number of enhancements to its long-term exhibit program. Most significantly, the museum and Foundation jointly embarked on a long-range strategic planning process to chart the museum's course for the future.

Building upon the success achieved by the grand opening in 1988, the museum attracted over 225,000 visitors and served over 77,000 South Carolina schoolchildren and teachers from every county in the state. It broadened its public appeal by adding a changing exhibition gallery for science and by offering a diverse mix of temporary exhibits, including the first show drawn from the museum's own art collection.

As the year ended, the Commission had developed the first stage of a long-range plan setting goals in the areas of exhibits, collections and programs; financial development and management; public information and marketing; physical facilities and operating systems; and human resources. The plan is designed to identify and implement improvements in those areas in order to achieve a vision of excellence and to strengthen the museum's position as one of the state's premier cultural and educational attractions.

Although pleased with our progress, we recognize that much remains to be done for the museum to reach its full promise. Our ship has just left port; many opportunities and possibilities remain unexplored. Although struggling, as is everyone, with hard financial times, our Commission and staff are dedicated to the goal of giving our state a museum worthy of her rich heritage. We are pleased to submit this report to you and to the people of South Carolina.

Sincerely,

Guy F. Lipscomb Jr.
Chairman

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SOUTH CAROLINA MUSEUM COMMISSION

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Robert M. Gallant.....District No. 3
Hyman Rubin.....At Large
Mrs. Minor M. Shaw.....District No. 4
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A. Michael Fey.....Director of Exhibits
Margaret Anne Lane.....Director of Education
Dr. Rodger E. Stroup.....Director of Collections and Interpretation
S. Benjamin Swanson.....Director of Administration/Operations

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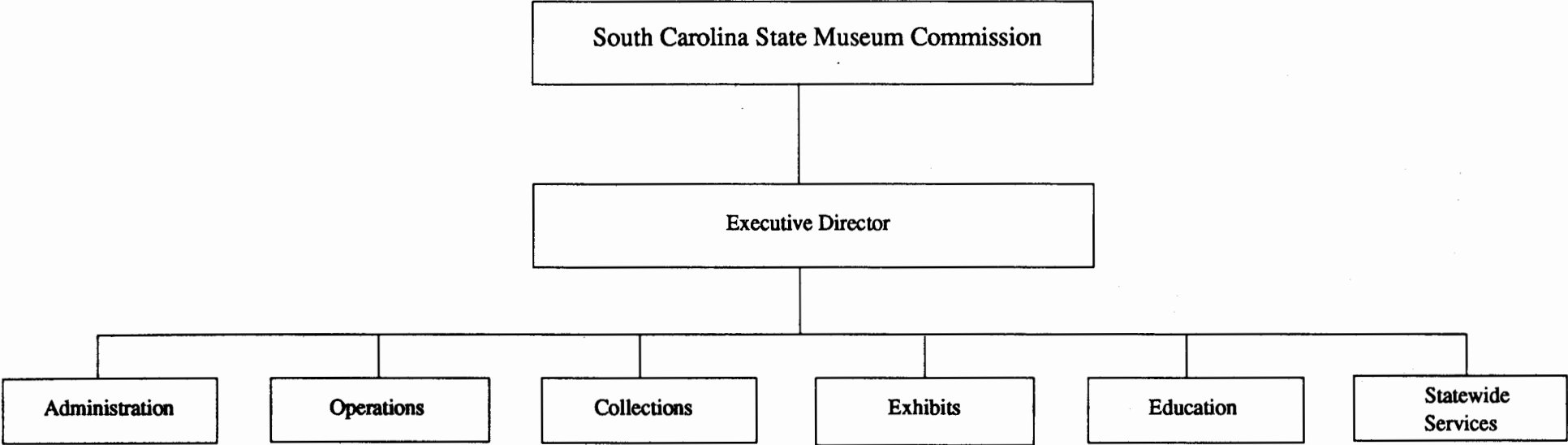
Staff

Patricia D. Cooper.....Executive Vice President

Cindy Jones.....Development/Volunteer Coordinator

Meg Gladden.....Membership Director

Lee McMillan.....Office Manager/Bookkeeper



MISSION STATEMENT

The South Carolina State Museum is a public, non-profit educational institution whose purpose is:

- 1) to educate and inspire young people, citizens of the state and out-of-state visitors with an understanding and appreciation of the state's heritage and culture;
- 2) to serve as a complementary resource for the state's educational system and as a tool for business and economic development; and
- 3) to assist other museums in the state.

In order to accomplish these ends the State Museum shall collect, preserve and share, objects representative of the state's natural history, cultural history, science and technology, and art and shall exhibit and interpret those collections in a stimulating and entertaining manner to provide educational experiences for people of all ages.

A STATE MUSEUM

A museum is a unique institution. Only a museum collects and preserves a material record of the natural world and human culture. But a museum is more than a collection. It is a positive cultural influence. It educates not with books but with objects. It entertains, affording people an escape from the everyday, a place where they can socialize in an intellectually stimulating environment. It enriches the lives of its visitors, arousing their curiosity, creating or reinforcing their interests, and enlarging their experiences.

Over the last century most states have founded state museums, in many cases two or three of them. Some are art museums. Others deal with history, natural science or a combination of subjects. Although they vary as to type, size and quality, all receive their major funding from state governments, and all represent an investment in the education and cultural enrichment of the citizenry.

South Carolina did not share in this nationwide trend. The years of Reconstruction and their legacy of poverty produced a narrowly utilitarian outlook that did not recognize a need for public cultural institutions. But times have changed. South Carolina, planted firmly in the Sun Belt, is growing. With growth has come an awareness of the importance of education and cultural amenities to the welfare of the state, an awareness reflected by the establishment of the South Carolina Museum Commission for the purpose of creating a state museum.

Unfortunately, during the lean years from Reconstruction to World War II, much of South Carolina's material heritage passed into the hands of private collectors and museums in other parts of the country.

There was no museum in the state with a mandate to collect, preserve, and interpret a record of the state's historical and natural legacy. Too few South Carolinians appreciate the richness of their heritage--this is particularly true of young people--and visitors to the state are usually even less informed. Although South Carolina had a number of good museums, it had no museum of the state, no museum with the declared mission to interpret the entity called South Carolina. That is the role of the State Museum.

As we are demonstrating, the materials for a fine museum exist. South Carolina has a remarkable variety of landforms, minerals, plants and animals. It has more than 300 years of colorful, exciting history which few states can match. It has a distinguished heritage in the arts and a rapidly expanding scientific and industrial sector. Together these elements form a vivid story, one that South Carolinians and other Americans should know. The State Museum is telling that story and, at the same time, taking the lead in preserving a physical record of the state's cultural and natural resources.

The museum is an important educational resource, a place where South Carolinians can take inspiration from their heritage. By seeing the clothes, tools, weapons, vehicles, furniture, arts, and crafts of earlier generations, they are gaining a sense of the past more vivid, more immediate than that conveyed by even the best histories. By seeing examples of the wildlife and plants of South Carolina and their habitats, visitors are acquiring a heightened awareness of their surroundings, an awareness that may well lead to a greater appreciation of nature and a determination to preserve it. They may leave the museum with their mental horizons expanded, their minds full of questions that may well promote further learning. The intellectual stimulation a museum can provide is vitally important not only to impressionable young minds, but to older people as well. A museum can work its magic on people of all ages.

The State Museum, centrally located and professionally staffed, supports South Carolina's other museums in a variety of ways. It serves as a clearinghouse for information, provides technical assistance, shares its collections, arranges traveling exhibitions and helps the state's smaller museums preserve their treasures.

The museum is working closely with, and encouraging the activities of, science clubs, nature-study groups, historical societies, arts and crafts groups and similar organizations. Many of these groups hold periodic events at the museum.

The Commission has enjoyed a productive relationship with South Carolina ETIV. For example, from 1986 to 1989 SCETV produced and broadcast "Venture," a popular program about the state's museums and historic sites and, in particular, about the developmental phase of the State Museum. In September 1989 the program was expanded from six minutes to half an hour. "Venture" was discontinued when the contract for it expired in December 1989.

In planning the State Museum, the Museum Commission has been able to study the operation of other museums and to learn from their experiences. It has drawn upon the latest developments in museum design, storage systems, exhibit design and educational theory to create a facility that embodies the best in contemporary museography. The State Museum is a long-term investment in the state's heritage, a tribute to the men and women who have shaped that heritage, and a showcase to the nation.

HISTORY OF THE STATE MUSEUM COMMISSION

The idea of a state museum took root in the late 1960s as South Carolina prepared to celebrate its tricentennial. Encouraged by Dr. Robert L. Stephenson, director of the South Carolina Institute of Archaeology and Anthropology, the University of South Carolina invited Dr. Eugene Kingman of the Joslyn Museum in Omaha, Neb., to visit the state and appraise the prospects of creating a state museum. After interviewing many museum directors and state officials, Kingman endorsed the idea of a museum dealing with science, history and art. A steering committee of museum professionals was appointed to promote the project.

As part of its tricentennial observance, the state sponsored a South Carolina history exhibit, which attracted 135,000 visitors and showed the public's interest in the state's heritage.

In 1971 Gov. John C. West appointed a committee to study the feasibility of establishing a state museum. Having determined that the functions of a state museum were not being fulfilled by the state government, the committee concluded: "If we want a society which is concerned with more than the barest necessities, and if we want our children and citizens to know something of their heritage, the assets of our state and the direction of South Carolina's progress into the future, A STATE MUSEUM IS ESSENTIAL FOR THESE PURPOSES."

With that in mind, the General Assembly in 1973 created a South Carolina Museum Commission with nine members, one from each of the six Congressional districts and three at large. Governor John West appointed Guy F. Lipscomb Jr. of Columbia as chairman and named seven prominent South Carolinians to work with him.

To begin its work, the Commission hired William E. Scheele as director and provided a staff to assist him. The staff quickly set out to assess the museum-related resources of the state and to establish contacts with institutions of higher education, with private collectors, and with museums and related organizations in South Carolina and other states. These efforts helped the staff and the Commission crystallize their thinking about the role of the State Museum.

The Commission planned for the State Museum to be part of a complex that would include a performing arts auditorium built by the University of South Carolina and new headquarters for South Carolina ETV. By the end of fiscal year 1976-77, consultants for the Commission had completed plans for the site. The same year William Scheele resigned as director and was replaced by David C. Sennema, a former director of the South Carolina Arts Commission.

With the assistance of E. Verner Johnson and Associates of Boston, and museum professionals from around the country, a five-year plan was prepared and the initial sections of a master plan were developed.

This process led the Commission to conclude that a proposed Columbia Museum site was inadequate. Instead a 53-acre tract on the Saluda River opposite Riverbanks Zoo was selected.

In January 1980 a master plan for the site was completed. The cost of the new museum, nature trails and the construction of an aerial tramway linking the museum and the zoo, was estimated at \$24 million. One year later, when the Commission applied for capital funds, inflation had pushed the cost to \$26 million.

Because this was a time of double-digit inflation and tight money, Gov. Richard Riley opposed the construction of a new building. He suggested the Commission rehabilitate an existing structure.

In 1980 Mount Vernon Mills Inc. announced plans to close its cotton duck mill in Columbia. Dr. Rodger Stroup, curator of history, saw the building. His report of the vast spaces available led Sennema and some of the Commission members to consider locating the State Museum there. Museum planner Verner Johnson gave the building an enthusiastic endorsement, and Governor Riley encouraged the Commission to pursue it.

Accordingly, the Commission turned its attention toward the mill. It could be renovated for less money than a new building would cost. It was more than half again as large as the proposed new structure and thus would allow for expansion. As the world's first electrically powered textile mill it had historical value, and as a mill it was identified with South Carolina's most important industry. Finally, it was located on a historic waterway, the old Columbia Canal, built in the early 19th century to move river traffic around the rapids of the Broad and Congaree rivers and later used to power a small hydroelectric station.

Governor Riley arranged for Mount Vernon Mills to give the building to the state. This action opened the way for a legislative compromise: the museum would receive \$4 million in capital funds from the state, provided it raised at least \$2.6 million from non-state sources. Four months later, on December 7, 1981, officials of Mount Vernon Mills formally donated the mill complex and site to the state.

After acquiring the building, the Commission took steps to develop plans for locating the museum within the structure. Recognizing that the building had more space than the museum would need, the planners set aside a wing for possible use by other state agencies. They decided to put the museum in the east portion of the L-shaped structure, an area of about 225,000 square feet.

The planners and staff undertook another master plan, and the Commission launched a capital fund drive to raise \$2.6 million, a responsibility assigned to the Friends of the State Museum, a private, non-profit organization chartered in 1980.

In view of the limited budget, the staff planned to develop the museum in three phases. It was estimated that the entire museum would take 10 to 15 years to complete.

Then, in late 1984, the project took a dramatic turn. The State Budget and Control Board announced that it was selling the former mill to private investors, who would renovate the entire building and lease it back to the state. This arrangement gave the Commission the opportunity to develop a programmatically complete facility in the opening phase. The state would obtain its long-awaited museum. It would also acquire much needed space for other agencies. The Budget and Control Board arranged tenants for the non-museum areas of the building. They were the South Carolina Tax Commission and the State Library for the Blind and Physically Handicapped. The board also agreed to provide space for the Greater Columbia Convention and Visitors Bureau and its Welcome Center, a development of particular interest to the museum since it promised to bring many visitors to the museum's doorstep.

Governor Riley announced this innovative financial arrangement to the public in July 1985, and the way was cleared for construction to begin. Several weeks after this agreement was completed, David Sennema resigned as director and was replaced in November 1985 by Dr. Overton G. Ganong, former deputy director of programs for the State Museum.

A significant advancement was made in November 1986 when the State Museum staff moved into the renovated building. Work continued at a steady pace during the remainder of 1986-87. During 1987-88 staff members were even busier as the opening of the museum approached.

In the years since its creation, the South Carolina Museum Commission has gradually laid the groundwork for the museum. There have been false starts and disappointments, and at times progress has been slow, but there has always been progress. On Oct. 29, 1988, the individuals, businesses and state officials who so generously supported the concept of a State Museum were able to see their efforts come to fruition. During the first year of operation more than 240,000 visitors came to the museum. About 84,000 students took advantage of free study visits.

During 1989-90 the staff worked hard to complete exhibits that were not quite ready when the museum opened. At the same time, an effort was made to find new ways to educate and entertain visitors. Harris Shettel, a nationally known authority on exhibit evaluation, conducted a workshop to teach staff members how to determine if exhibits were communicating effectively. More than 20 changing exhibits were mounted during the fiscal year.

The 1990-91 fiscal year was a busy one. Staff members were heavily involved in the many tasks involved in exhibit planning, preparation, presentation and promotion. However, the museum also began to look toward the future. The initial steps were taken to prepare a long-range plan. Financial problems in state government made the Commission and the staff particularly aware of the need to provide programs and

exhibits as economically as possible. Through it all, the Commission, the staff and the volunteers continued to strive to offer a museum that truly reflects the depth and breadth of South Carolina's heritage in art, cultural history, natural history, science and technology.

SUMMARY OF PROGRAMS IN 1990-91

The State Museum's organizational structure consists of five departments: Administration, Collections, Exhibits, Education, and Statewide Services. The South Carolina State Museum Foundation, a private, non-profit organization, is also housed in the museum's building. This section summarizes the accomplishments within each of the departments during the year.

Administration

In addition to the agency's clerical, accounting, personnel and management functions, this program includes building services, the coordination of planning for the museum, public information and marketing, public safety, visitor services and the museum store.

Early in the fiscal year the museum began to fully use the Comprehensive Automated Personnel System (CAPS). The system, which is tied to a computer in the Division of Human Resource Management, contains leave records, Employee Performance Management System updates and affirmative action reports. It has improved the flexibility, accuracy and reporting of the personnel records of the museum's 66 permanent and 50 temporary part-time employees.

A. Building Services

The Columbia Mills building provides the museum with 203,000 square feet, plenty of room in which to carry out its mission. It contains 101,000 square feet of exhibit space. About 79,000 square feet was opened in Phase I; the rest will be used in Phase II. The museum's auditorium is 2,500 square feet, the store is 2,800 square feet, and there is about 5,800 square feet in the education spaces. About 21,000 square feet is devoted to other public uses. The public area of the museum is nearly 112,000 square feet.

The non-public area of the museum, including administration, storage and other support areas, is about 91,000 square feet.

Major improvements in the interior of the building during the fiscal year included installation of humidification controls for the Cotton Mill Exchange, the Vista Room and the lobby and extension of the sprinkler system into the third floor storage room. The museum-wide heating, ventilating and air conditioning system was extended into the Lipscomb Art Gallery. However, because of problems adjusting the

humidity and temperature controls, the old system was still in operation at the year's end.

At the same time, preparations were under way to extend the heating and air conditioning duct work into the Phase II expansion space.

The museum's building services division coped with the challenge of "making the museum look new every day" for visitors. The six full-time and eight part-time employees in the division were responsible for cleaning the building, including eight public restrooms, every day but Christmas and Thanksgiving. They also cleaned the offices and prepared the building for special events.

Although most of the repairs of the building were coordinated through the Division of General Services, museum staff members were taking more responsibility for basic repairs. General Services has found it more difficult to meet the museum's needs because of budget cuts.

As the fiscal year ended, staff members in the building services division were planning new carpeting and a new ceiling for the Vista Room and a more durable quarry tile floor to replace the carpeting in the lobby.

B. Planning

The Commission's most recent long-range plan was prepared in 1984. It concentrated on plans for opening the museum. With Phase I exhibits nearing completion, development of a new long-range plan for the museum became a major focus for the Commission and the staff during the fiscal year.

In January members of each department met to discuss the challenges facing the museum and how they should be addressed. About a month later, with the help of John Hall of SCANA as an outside facilitator, the Commission held a brainstorming session with the department directors and representatives of the State Museum Foundation. The results of this meeting became a first draft of the long-range plan.

The department directors reviewed it and modified it. Then the Commission members met and offered their thoughts. As a result of that meeting, a final draft was prepared. Plans were being made to create committees to recommend ways of implementing the plan as the fiscal year ended.

C. Public Information and Marketing

In 1990-91 the public information and marketing office continued its effort to increase public awareness of the museum and its programs through the media.

A total of 109 news releases and public service announcements was sent to news media throughout South Carolina. The department also provided speakers to groups around the state and arranged for more than 100 statewide radio and television appearances by museum personnel. News media also were invited to the museum for special events such as the return to South Carolina of the flag of the Second South Carolina Infantry Regiment, which was captured by the British during the Battle of Savannah in the Revolutionary War.

The State Museum enjoyed steady exposure in media statewide and sometimes nationally as well. General magazine appearances included Pee Dee, Sandlapper, and Southern Living. More specialized publications such as Model Railroader, Port News, Palmetto Director, and even American Taxidermist also found the museum to be grand subject material for their readers.

The public information and marketing office also sought to have the State Museum recognized by its institutional peers, and its efforts paid off when the science film "The Light of Imagination: The Laser and Charles Townes" won the bronze award (third place) in a national competition sponsored by the American Association of Museums.

The museum's newsletter Images continued the improvement in both look and content begun in the previous year. In-house design also saved a great deal of money because typesetting was no longer required.

However, 1990-91 was not without hardships. Late in the fiscal year it was announced that the museum's full-time public information specialist would be one of four employees laid off because of state budget cutbacks. This reduction in force will create a greater challenge for the museum to maintain the quality and volume of promotional effort that it needs to attract more visitors.

D. Public Safety

The role of the public safety division is to ensure the safety of the visitors, staff members and artifacts at the museum. It enhances visitors' enjoyment of their museum experience by maintaining a safe environment.

The war in the Middle East led the museum to adopt a higher level of security. Officers were stationed in the lobby and outside the building. The lockers for visitors were closed, and the doors were removed from the coat closets used by students. Signs were posted saying that public safety officers had the right to search the belongings of visitors. Fortunately, no significant incidents related to the war occurred.

In the wake of last year's experience with Hurricane Hugo, a disaster plan covering potential problems ranging from earthquakes to hazardous material accidents to civil disturbances was prepared. The plan gives the responsibilities of everyone in the museum in case of a major emergency.

E. Visitor Services

Some state agencies may be able to close their doors, but the museum is open every day of the year except Thanksgiving and Christmas. On Sundays and on New Year's Day it is open from 1 p.m. to 5 p.m. That means the visitor services staff is there, selling tickets and providing visitors with a smile and information.

Visitor services has one full-time employee, six part-time employees and 28 volunteers. During the fiscal year they welcomed 148,666 visitors from all 50 states and every continent but Antarctica. Most visitors, 81 percent, were from South Carolina. Eighteen percent came from other states. The museum had 1,801 international visitors, a bit more than 1 percent of the total. Ticket sales were \$204,776.

During the year about 17,850 people came to the museum on "Free Sundays," the first Sunday of every month.

Since the museum opened in 1988, there have been 640,005 visitors. Ticket sales have totalled \$719,226.

F. Museum Store

The Cotton Mill Exchange, the museum store, is designed to complement the museum by offering merchandise relating to the disciplines and exhibits. In addition to the more traditional books, posters and postcards, items for sale can range from toy mastodons to jewelry made with holograms to South Carolina crafts.

During the 1990-91 fiscal year, the Cotton Mill Exchange had sales of \$400,573. Visitors, including students, spent an average of \$1.76 per person, up from \$1.60 in 1989-90. From store profits, \$18,000 was used to install a humidity-control system, \$20,000 was contributed to the Education Department, \$10,000 was contributed to the Collections Department and \$47,000 was contributed to the Exhibits Department.

One goal of the staff is to create products related to the museum's exhibits and to South Carolina. New products developed this year included South Carolina state seal playing cards and a memo pad featuring images of museum exhibits.

The Cotton Mill Exchange was run by two full-time staff members, five part-time staff members and 13 volunteers.

THE SOUTH CAROLINA STATE MUSEUM FOUNDATION

The South Carolina State Museum Foundation is a private, non-profit organization devoted to supporting the State Museum financially and through volunteer activities. It offers members an opportunity to contribute to the museum and to participate in programs that increase their enjoyment of it.

Membership in the Friends of the State Museum, the membership arm of the Foundation, continued to grow. During the year the total rose from 5,500 to 6,300, an increase of 15 percent. Individual membership was changed to allow admission for two people, the cardholder and a guest, and the family membership was expanded to include benefits for grandchildren, as well as for heads of households and dependent children.

The Palmetto Leadership Council, the young professionals organization of the Friends, planned a number of activities including trips to the Lexington County Museum, the State House and the Confederate Relic Room. The group uses social and educational events to encourage support of the museum.

Among the events the State Museum Foundation sponsored were the State Museum's second birthday party, the yearly holiday open house, a donor/legislative reception and receptions for four changing exhibits.

The tenth annual meeting of the Friends was held June 30 at the museum. Nicholas K. Moore was elected president. Other officers voted in were Marie M. Land, vice president; Leslie J. Alexander, secretary; and Fred H. Gantt, treasurer. Serving on the executive committee are Ann S. Cornelson, immediate past president; Michael Witunski, development committee chairman; Katherine W. Nicholson, membership committee chairman; O. Stanley Smith Jr., nominating committee chairman; and Robert G. Davidson, member at-large. New board members are John E. Brown, Columbia; Caroline R. Ellerbe, Latta; Lawson Hayes, Spartanburg; A.H. Lachicotte, Pawleys Island; Samuel P. Manning, Spartanburg; Francis P. Maybank, Greenville; Norma C. Palms, Columbia; Jo M. Pearce, Myrtle Beach; Sue A. Pitts, Sumter; and Adele J. Pope, Newberry.

A county recognition month program was begun to increase awareness of the museum and to build membership statewide. During the month a county is honored, all residents of that county receive half-price admission. One day during the month residents are admitted free and invited to a reception in their honor. Throughout the month all visitors are given a brochure containing information about the county and calling attention to objects from that county that are on exhibit in the museum. Aiken, Clarendon, Kershaw, Sumter, Greenville, Laurens, Horry and Dorchester counties were honored during the year.

COLLECTIONS, EXHIBITION, EDUCATION
AND STATEWIDE SERVICES

A. Collections and Interpretation

The Collections Department is responsible for collecting, preserving and protecting objects, researching exhibits, and preparing the text for exhibits.

Fiscal year 1990-91 was, in many ways, an outstanding one in collecting. By June 30 the number of objects owned was 50,981, an increase of 25 percent over last year's total. However, preparing and revising exhibits and helping assure visitors the best possible museum experience were also major concerns.

The Commission recorded 181 accessions containing 10,056 objects in 1990-91. (An accession is all the material collected from one source at one time. It can consist of one or many objects.) This impressive total provides evidence of public awareness and interest.

Many objects acquired during the year stand out.

In art they include: a group of 15 prints by South Carolina photographer Carl Julien; "The Seasons," a set of four silhouettes, and "The House of The Doctor of the Dead," a print, both by John Bennett, donated by John Bennett Jr.; "I Went to the Woods" and an untitled oil painting, both by Nell Lafaye, donated by her estate; "Quail Shooting" by A. Lassell Ripley, a dry-point print, purchased with funds donated by John Ferrell; and "Sketch in Oils" by Irma Cook, donated by her children.

In history they include: a stained-glass windowpane from the historic Liberty Hill A.M.E. Church; a World War II-era flight simulator used at what is now McEntire AFB; a Civil War discharge certificate of Joseph Dudley, an African-American soldier; about 100 firearms and a variety of uniforms, insignia and equipment from the Citadel Museum; two quilts, one made by a Laurens County woman in 1829 and the other made c. 1860 by her daughter.

In natural history they include: fossils of two previously unreported species of whales from the Crowfield site near Goose Creek; the fossil of a previously unreported species of crocodile from the Crowfield site; a fossil whale skeleton recovered near Beaufort with the help of U.S. Marines; a variety of taxidermy specimens, including a Green Heron and a Redtailed Hawk, needed for future exhibits.

In science and technology they include: printing equipment from the Greenville News, c. 1900; textile machinery, c. 1830 to c. 1900, from the Greenville County Historic Preservation Foundation; items related to astronaut Frank Culbertson's November 1990 space shuttle flight; a 1923 Model-T Ford pickup truck driven in and around York County; and a hologram of jazz trumpeter "Dizzy" Gillespie, a Cheraw native.

This table profiles the new accessions by discipline and by manner of acquisition:

	Number of Accessions	Number of Objects
1. <u>History</u>		
Gifts	120	882
Purchases	1	1
Field Collections	10	113
Transfers	4	8,271
Total	135	9,267
2. <u>Natural History</u>		
Gifts	17	549
Purchases	2	4
Field Collections	4	4
Total	23	557
3. <u>Art</u>		
Gifts	5	48
Purchases	2	18
Field Collections	2	94
Transfers	1	5
Total	10	165
4. <u>Science/Technology</u>		
Gifts	11	62
Field Collections	2	5
Total	13	67
5. <u>All Disciplines</u>		
Gifts	153	1,541
Purchases	5	23
Field Collections	18	216
Transfers	4	8,271
Bequests	1	5
Total	181	10,056

Field collections are objects, often contemporary, gathered by or for the curators. For example, insects or political campaign brochures. Transfers are material transferred to the museum from another government agency or another museum.

However, most of the objects that come into the museum are gifts. The museum received gifts from 28 South Carolina counties, 14 states, and the District of Columbia.

The objects mentioned are in the "permanent" collection. But the Commission has another collections category. In 1983-84 the staff established "teaching" collections of objects for "hands-on" educational programs. Since "hands-on" means wear and tear, the teaching collections contain material considered expendable: reproductions of small items, common materials, specimens easily replaced (such as common insects) and objects less suitable for exhibition and research. Their acquisition and care are the responsibility of the director of education.

The executive director has delegated to the curators the responsibility for deciding which objects to acquire, subject to the limitations set forth in the collections policy.

The policy was first approved on Sept. 30, 1984. It was revised on June 4, 1985, and again on April 5, 1989. A complete copy of the policy was published in the Commission's annual report for 1984-85. The report is available at the State Library.

The donation or purchase of an object is only the first step in the collecting process. If objects are to be organized and used, they must be numbered, photographed, cataloged and documented. Careful record-keeping is essential. This is the responsibility of the registration division.

As public institutions, museums have a legal responsibility for the objects in their care. The museum must be able to distinguish each object in the collection from every other, to say where it came from and how it was acquired, to verify the museum's title to the object, and to identify it if it is lost or stolen. In addition the museum must record as much information as possible about the object in order to interpret it effectively.

A proper system of collection records includes an accession book, which records transfers of title to the museum; a catalog file, which includes historical, scientific, photographic and statistical information; a source-of-accession file, which identifies the donors and sellers of objects; a documentation file, which contains research reports, correspondence and any other papers relating to the objects; and a loan file, which records the borrowing and lending of objects.

The Commission has been able to establish an up-to-date record-keeping system while the institution is still young and the process manageable. This system was augmented in 1986-87 when the museum began computerizing the collections. Many older museums have encountered major problems in trying to apply modern registration procedures to large, inadequately documented collections. Also, relatively few museums have computerized their collections records. In the future, however, this process will be essential for accessioning,

cataloging, and inventorying. In this area the South Carolina State Museum was a leader, even before it opened to the public.

Of the nearly 51,000 objects in the collections, about 30,000 have been cataloged. Records of about 7,000 objects have been entered into the computer.

Another important aspect of collections management is storage. Throughout its collections management program, the staff is using professionally certified storage supplies and equipment to guarantee that the objects are well-protected.

The underlying purpose of proper storage, security and insurance is to protect the collections. When museums acquire objects they accept responsibility for preserving them. Unfortunately, many objects have deteriorated. Some have spent decades, or even centuries, in un-air-conditioned houses, attics or barns—or in the ground. Once in the museum, they are still subject to risks, including the passage of time. For these reasons another aspect of collections management is conservation.

Preservation or conservation requires the careful examination of each object for damage or potential damage, and, as necessary, a proposal of a plan for treatment to stabilize or restore the object. For each object, a written and a photographic record must be kept.

After conservator Paul Storch resigned in November, most of the work in the conservation division was done by contract conservators. Part-time staff members also worked in conservation.

Arranging conservation of the art in the first exhibit of the museum's permanent art collection was a major project. Because most pieces were gifts, many were in need of conservation. A substantial amount of work was done on "Portrait of John C. Calhoun" by Charles Bird King, "The Daughters of William Gregg" by an unknown artist, and "Portrait of Russell Henderson" by Charles Mason Crowson. Conservators at Cumberland Conservation Center, Nashville, Tenn., and the North Carolina Museum of Art, Raleigh, were among those who did the work.

John Leader, the conservator at the S.C. Institute of Archaeology and Anthropology, completed treatment of a 16th-century Spanish-made barrel from Santa Elena on Parris Island. A tank was built for a Native American canoe, constructed c. 1400, that was found in a marsh on Parris Island. The canoe will continue soaking until treatment begins.

Natural history specimens that were conserved included a fossil of a species of crocodile that has never before been reported, found in the Crowfield site near Goose Creek, and a fossilized whale skeleton found near Beaufort.

Collection Sharing

The Commission frequently lends objects to museums, exhibition facilities, state agencies or educational institutions for exhibit and

research. During 1990-91 the following organizations borrowed objects from the museum:

Association for the Preservation of Virginia Antiquities
Calhoun County Museum
Cayce Museum
Columbia Museum of Art
Historic Camden
Howard University, Washington, D.C.
Macon Museum of Fine Arts and Science
Museum of the Confederacy, Richmond, Va.
Museum of Paleontology, University of California-Berkeley
National Museum of Natural History, Smithsonian Institution
National Museum of American History, Smithsonian Institution
South Carolina Governor's Mansion
South Carolina Governor's Office
Science Museum of Minnesota
South Carolina Bankers Association
South Carolina Court of Appeals
South Carolina Department of Parks, Recreation and Tourism
South Carolina Educational Museum
South Carolina Railroad Museum
South Carolina State House
University of Georgia Marine Extension
University of South Carolina School of Law

The State Museum believes that the sharing of collections is an important means by which museums can increase the usefulness of their holdings.

B. Exhibits

Museums communicate primarily through exhibits--formal, presentations of objects, pictures and words. The regular exhibiting of objects to the public is one of the characteristics that distinguishes a museum from a collection.

In 1990-91 the museum opened a changing Science Gallery near the popular Science Principles area on the third floor. It offers visitors an opportunity to see short-term exhibits prepared by the museum staff as well as traveling exhibits from around the nation.

Designing, building and installing exhibits has been a major activity since the museum moved into its permanent location on Gervais Street in 1986. Although the Phase I long-term exhibit program is basically complete, in 1990-91 work continued on many exhibits. Projects included: installation of a three-dimensional food pyramid display in the new "Consumers" exhibit; completion of a 1920s railroad diorama; completion of an exhibit about Dr. Joseph Goldstein, South Carolina's second Nobel Prize winner; construction of a new case for the museum's moon rock; and installation of a Revolutionary War flag jointly owned by the museum and the Smithsonian Institution.

A number of corrections, improvements and additions were made to exhibits, some of them major. A replica of the jaws of a Giant White Shark and an enlarged model showing the flow of nutrients in a stem were added to natural history exhibits. A section on the manufacture of nuclear fuel rods was added to an energy exhibit on the technology floor. An exhibit about South Carolina astronauts was redesigned. And in the "Country Store" exhibit a rocking chair was animated and a simulated fire was added to the stove.

In addition to permanent exhibits, 15 changing exhibits were available to visitors in the Lipscomb Art gallery, the Carolina Gallery, the Palmetto Gallery, or the changing Science Gallery.

Among the exhibits offered during the fiscal year were:

"South Carolina Through the Needle's Eye," which opened Nov. 22, 1990, and closed Jan. 31, 1991. It featured historic and contemporary needlework created in South Carolina, including a coverlet President Andrew Johnson quilted.

"Statements of Heritage: Variant American Visions," which opened Jan. 11 and closed March 31, 1991. The exhibit, a joint effort of the museum and the S.C. Arts Commission, featured two- and three-dimensional works by South Carolina artists of African-American, Native American, Asian and Hispanic descent.

"South Carolina Art: Selections from the South Carolina State Museum Collection," which opened April 20 and closed August 26, 1991. Featuring works ranging from drawings to painting to sculpture, it was the first exhibit of the museum's permanent fine arts collection.

"The South Carolina State Museum Collects: Collecting Yesterday and Today for Tomorrow" opened June 8 and closed Sept. 21, 1991. The exhibit explained how the museum collects objects and exhibited some that have not been placed in permanent exhibits.

"Hurricane Hugo Revisited" opened June 22 and will close June 19, 1992. With photographs, objects and videos it tells the story of what the devastating 1989 storm did to natural South Carolina.

Other changing exhibits in the museum's galleries during the fiscal year included: "New Deal Art in South Carolina: Government-supported Images from the Great Depression," June 16-Oct. 14, 1990; "The Guild of South Carolina Artists 40th Juried Exhibition and Anniversary Retrospective," Sept. 15-Nov. 30, 1990; "Celebration and Remembrance," Feb. 10 to March 24, 1991; "Structures," Feb. 12-June 12, 1991; "Leonardo da Vinci," June 29-Aug. 11, 1991; "A Second Glance: An Artist's View of Nature," March 19-Oct. 26, 1990; "Minerals: Building Blocks of South Carolina," Feb. 1-June 19, 1991; and "Concept to Completion: A Few Steps Toward Opening," Sept. 30, 1989-Sept. 1992.

The South Carolina State Museum Foundation began sponsoring a series of monthly events honoring the different counties in the state.

The Exhibits Department prepared a small display of objects, as well as invitations, brochures, and signs, for each "county month."

Although it is primarily responsible for exhibits, the museum's graphics staff designed two major catalogs, one about government-sponsored art during the Depression and the other about the museum's permanent art collection. Staff members also designed Images, the museum's quarterly newsletter, and a variety of invitations, brochures, gallery guides, and posters.

C. Education

The goal of the Education Department is to bring the museum alive to visitors by offering lessons, tours and programs that help visitors learn, as well as have fun.

Study-visit Program

Students are the primary audience for the study-visit program, which offers curriculum-based study visits and tours without charge to all public and private schools, pre-school through secondary, in South Carolina. Teacher workshops, which help teachers understand how to use the museum as a learning resource, are also available.

In preparation for the study-visit season, the Education Department prepared a Teacher's Handbook listing all the lessons and tours, teacher-directed programs, videos and slide packets available from the museum. More than 12,000 copies were distributed.

Docent-conducted programs, 27 in number, included "Charleston Ironwork," a discussion of the ornamental wrought iron and cast iron elements that form such a prominent feature of the city's architecture; a "Natural History Highlights Tour," which gives students an overview of the natural history of South Carolina; "Life and Labor in a Mill Village," an examination of the effect of the textile industry on South Carolina; and "History from the Ground Down," an activity in which students participate in an "archaeological excavation" and analyze prehistoric Native American tools. For teachers who prefer to conduct their own programs, self-guided activities on subjects as diverse as fossils, merchandising and art were also available.

A total of 77,547 students participated in programs, lessons and tours offered by the department. About 350 teachers participated in workshops.

Non-school Programs

More than 26,500 adults and non-school visitors in 780 groups took part in a variety of programs. They included tours for the Irish Children's Summer Program and "Camp Rainbow" for cancer patients, a workshop for South Carolina librarians, a "behind the scenes tour" for the S.C. Council for Social Studies, and a program on the Civil War for the Confederation of S.C. Local Historical Societies.

A variety of programs were offered for museum visitors of all ages. Among them were: regular lecture-demonstrations in NatureSpace and the Science Discovery Theatre; three-day programs in each of the four disciplines for children ages 8 to 12; a children's story hour by Dr. Augusta Baker; a series of three short films about South Carolinians' contributions to the space program and a speech about the museum's art collection by Rudy Mancke, host of SCETV's "NatureScene" and former natural history curator at the museum. A total of 10,236 people attended the 227 programs.

Volunteers

The museum's volunteers, whose activities are administered by the Education Department, play an important role in many aspects of the museum's work. Most are docents, trained volunteer teachers who conduct educational programs. However, volunteers also work in Collections, Visitor Services, Exhibits and the Cotton Mill Exchange, and assist in special programs. The volunteer corps, 225 men and women strong, worked 10,900 hours and contributed time valued at \$65,400.

D. Research

Research is one of the most important, yet often one of the most neglected, aspects of museum work. Although most museum administrators would admit that exhibits and educational programs based on inadequate, inaccurate information mislead the public and deprive the visit of much of its educational value, they often slight research. It seems remote from the everyday operations of a museum, and its expense hard to justify. Nevertheless, research is indispensable, and the Commission understands this. Last year, as part of exhibit planning and program development, staff members continued to conduct research.

The State Museum opened with more than 79,000 square feet of exhibits covering four disciplines. Each exhibit had to be based on accurate information. To find and write that information in a way that can be easily understood by the public is difficult and time consuming.

The primary responsibility for research lies with the curators, but much of it is also done by the assistant curators, contract employees, interns and volunteers.

With Phase II still in the future, staff members concentrated on preparation for changing exhibits and additions to exhibits already on the floor. Among the major subjects researched were:

- **African-American historical sites in South Carolina for a S.C. Dept. of Parks, Recreation and Tourism publication;

- **African-American religion in South Carolina for a South Carolina component to accompany the Smithsonian Institution traveling

exhibit "Climbing Jacob's Ladder: The Rise of Black Churches in Eastern American Cities, 1740-1877;"

**how World War II affected South Carolinians at home in preparation for the exhibit "The Palmetto State Goes to War: World War II and South Carolina;"

**art in the museum's collection for "South Carolina Art: Selections from the South Carolina State Museum Collection;"

**how nuclear fuel assemblies for power plants are produced;

**how plants and animals obtain energy and how energy flows through an ecological system.

**fossil species found at the Crowfield site near Goose Creek.

To support research, the Commission maintains a small library of books and other publications relating primarily to museum work and the identification of objects.

E. Statewide Services

This program provides information to the public and assistance to museums and museum-related institutions throughout the state. Programs include traveling exhibits, workshops, technical information services, publications and consultant services. Although the program was originally funded under grants from the National Endowment for the Arts, it is now a regular part of the Commission's operation and is financed with state funds.

In 1990-91 the Commission's 35 traveling exhibits were booked 78 times by 33 institutions, including museums, galleries and university library galleries in South Carolina. Borrowing institutions were not charged for the exhibits; they just had to furnish transportation and carry insurance on the objects.

One of the most important functions of the statewide services program is to offer assistance to museums throughout the state. In 1990-91 18 consultancies were provided. They ranged from all-day meetings with boards planning to establish new museums to designing new exhibit spaces. These South Carolina counties were served by statewide services through technical services, consultancies or traveling exhibits: Abbeville, Aiken, Bamberg, Barnwell, Beaufort, Charleston, Chesterfield, Darlington, Dorchester, Florence, Georgetown, Greenville, Greenwood, Hampton, Horry, Jasper, Kershaw, Laurens, Lexington, Marion, McCormick, Orangeburg, Pickens, Richland, Spartanburg, Sumter, Williamsburg and York.

Another important function of statewide services is to provide staff support for the activities of the South Carolina Federation of Museums. The Federation is an umbrella organization of museums, their employees and their volunteers that is dedicated to promoting high

professional standards and other common interests of the state's museum community.

On behalf of the Federation the statewide services office coordinated a fall membership meeting at the Historic Columbia Foundation in Columbia, textile workshop in November at the York County Museum, a reception in observance of International Museum Day and a two-day spring meeting in Charleston, hosted by the Charleston Museum, Drayton Hall, Middleton Place Foundation, the Gibbes Museum of Art and the College of Charleston. The spring meeting was held jointly with the North Carolina Museums Council.

Statewide services also coordinated the publication of a promotional brochure entitled "Palmetto Treasures: South Carolina's Museums." Produced with a matching funds grant provided by the S.C. Dept. of Parks, Recreation and Tourism, the color brochure lists 67 museums and is designed to promote institutional members of the SCFM. It is distributed at state Welcome Centers.

Publications

Since publications are produced under various programs, they are summarized under a separate heading.

During the 1990-91 fiscal year, the museum published two catalogs to accompany temporary exhibits. New Deal Art in South Carolina: Government-supported Images from the Great Depression supplemented the exhibit of the same name. It included articles about South Carolina artists employed by New Deal programs, New Deal murals in South Carolina and Farm Security Administration photography in the state, as well as images from the exhibit. South Carolina Art: Selections from the South Carolina State Museum Collection went with the first exhibit of the museum's permanent fine arts collection. The catalog included images of many of the works on paper, paintings, sculpture and photography in the exhibit.

The Commission continued to publish its quarterly newsletter, Images. Also available was a brochure describing the museum, its diverse disciplines and its Friends organization.

In 1990-91 the Commission continued to make available the six museum bulletins, publications on museum topics designed for specialists and general readers. The titles are:

- No. 1 Vascular Plants of Spartanburg County, South Carolina, by Ross C. Clark, Robert W. Powell Jr. and Conduff G. Childress Jr.
- No. 2 Plants of the Eastatoe, by C. Leland Rodgers and George W. Shiflet Jr.
- No. 3 Fossil Locations in South Carolina, by Jerry T. Howe and Andrew S. Howard
- No. 4 Native Vascular Plants Endangered, etc., by Douglas A. Rayner et al.
- No. 5 Thomas Walter, Carolina Botanist, by David H. Rembert
- No. 6 William Glaze and the Palmetto Armory, by Jack Allen Meyer

This series is intended primarily for scholars and collectors. Copies are furnished free to academic and public libraries around the state, and the rest are sold to the public. As funds become available, the Commission plans to publish more bulletins.

The museum also has available a brochure on snakes written by Rudy Mancke, former natural history curator at the museum.

Finally, the Commission continued to publish Good Muse, a quarterly newsletter for members of the South Carolina Federation of Museums. It was issued through the statewide services program, but printing and mailing costs were paid by the federation.

Class	ADMINIS- TRATION	OPERATIONS	COLLECTIONS	EXHIBITION
-----	-----	-----	-----	-----
Director	50,510.58			
Classified	294,545.67	369,179.77	253,199.00	339,923.05
Temporary	50,797.41	176,958.00	12,413.45	132,050.37
Per Diem	1,505.00			
Contractual	50,628.71	24,653.85	93,636.68	58,740.99
Supplies	17,728.20	13,100.00	32,028.17	40,609.70
Fixed Chgs	2,924,873.08	2,345.00	29,925.00	5,640.41
Travel	17,173.19	827.00	19,356.95	2,346.04
Equipment	7,414.82	949.25	1,478.21	33,196.33
Books	1,039.32	100.00	1,546.68	267.09
Admission Tax		8,820.99		
Acquisitions			58,471.32	
Power			1,552.20	
Gasoline				1,340.78
Perm. Improv.				66,135.10
SUBTOTAL	3,416,215.98	596,933.86	503,607.66	680,249.86

	EDUCATION	STATE-WIDE SERVICES	STORE
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Classified	159,252.49	11,345.01	40,414.95
Temporary	21,798.32		28,940.25
Contractual	20,843.29	7,103.56	9,635.19
Supplies	21,394.84	5,075.07	9,508.92
Fixed Chgs	2,068.00	240.00	955.10
Travel	10,105.00	2,181.00	3,443.61
Equipment	1,413.97		
Books	1,369.49	286.05	16.94
Purchases Resale			210,279.36
Taxes			20,833.15
SUBTOTAL	238,245.40	26,230.69	324,027.47

		EARNED REVENUE	CASH IN BANK
		-----	-----
Total Programs	5,785,510.92	Admission Fees	218,302.10
Employer Contr.	436,849.10	Facility Use	12,520.00
Townes	119,509.88	Royalties	1,277.84
Phase II	38,375.08	Sale of Goods	381,410.19
Base Pay	0.00	Sale of Publica.	2,889.94
		Donations	2,115.25
		Educational Prog.	677.00
Total Agency	6,380,244.98	Museum Newsletter	2,782.38
	=====	Interest	136.24
		Grants	5,154.56
		Misc.	974.20

			627,265.50
			=====
			299,155.84
			=====

APPENDIX A

TITLE 60
CODE OF LAWS OF SOUTH CAROLINA
1976

Article I
South Carolina Museum Commission

Sec.

- 60-13-10. South Carolina Museum Commission created; membership; chairman; vacancies; terms of office.
- 60-13-20. Meetings and officers of Commission; compensation of members.
- 60-13-30. Primary function of Commission.
- 60-13-40. Powers of Commission.
- 60-13-50. Director.

& 60-13-10. South Carolina Museum Commission created; membership; chairman; vacancies; terms of office.

There is hereby created the South Carolina Museum Commission composed of nine members appointed by the Governor for terms of four years and until successors are appointed and qualify. One member shall be appointed from each congressional district of the state and three members shall be appointed at large. One of the at large members shall be appointed chairman of the Commission by the Governor. Vacancies for any reason shall be filled in the manner of original appointment for the unexpired term.

Notwithstanding the provisions above prescribing four-year terms for members of the Commission, the members appointed from even-numbered congressional districts and one at large member other than the chairman shall be initially appointed for terms of two years only.

& 60-13-20. Meetings and officers of Commission; compensation of members.

The Commission shall meet at least quarterly and at such other times as the chairman shall designate. Members shall elect a vice-chairman and such other officers as they may deem necessary. They shall be paid such per diem, mileage and subsistence as provided by law for boards, committees and commissions.

& 60-13-30. Primary function of Commission.

The primary function of the Commission shall be the creation and operation of a state museum reflecting the history, fine arts and natural history, and the scientific and industrial resources of the state, mobilizing expert professional advice and guidance, and utilizing all available resources in the performance of this function.

& 60-13-40. Powers of Commission.

To carry out its assigned functions, the Commission is authorized to:

- (1) Establish a plan for, create and operate a state museum;
- (2) Elect an executive officer for the Commission, to be known as the director;
- (3) Make rules and regulations for its own government and the administration of its museum;
- (4) Appoint, on the recommendation of the director, all other members of the staff;
- (5) Adopt a seal for use in official Commission business;
- (6) Control the expenditure in accordance with law of such public funds as may be appropriated to the Commission;
- (7) Accept gifts, bequests and endowments for purposes consistent with the objectives of the Commission;
- (8) Make annual reports to the General Assembly of the receipts, disbursements, work and needs of the Commission; and
- (9) Adopt policies designed to fulfill the duties and attain the objectives of the Commission as established by law.

& 60-13-50. Director.

The director of the Commission shall be the director of the State Museum, when such facility comes into existence, and his qualifications shall reflect an ability to serve in that capacity. Compensation for the director shall be determined by the General Assembly.

APPENDIX B

A SUMMARY OF THE STRATEGIC PLAN OF THE SOUTH CAROLINA STATE MUSEUM 1991-1995

MISSION STATEMENT

The South Carolina State Museum is a public, non-profit educational institution whose purpose is:

- 1) to educate and inspire young people, citizens of the state, and out-of-state visitors with an understanding and appreciation of the state's heritage and culture;
- 2) to serve as a complementary resource for the state's educational system and as a tool for business and economic development; and
- 3) to assist other museums in the state.

In order to accomplish these ends the State Museum shall collect, preserve, and share objects representative of the state's natural history, cultural history, science and technology and art and shall exhibit and interpret those collections in a stimulating and entertaining manner to provide educational experiences for people of all ages.

VISION

The museum staff, board and donors want the museum to be one of the leading state museums in the national, achieving excellence in all its endeavors.

PLAN FOCUS

This plan was prepared in the interest of those individuals and groups who have a vested interest in seeing the museum succeed. These groups include:

Youth and citizenry of South Carolina

Trustees, staff, donors and volunteers

Cultural, political and educational communities

Business and industry

Other museums

State government

Out-of-state visitors

Total Number of Documents Printed	<u>255</u>
Cost Per Unit	\$ <u>1.24</u>
Printing Cost - S.C. State Budget & Control Board (up to 255 copies)	\$ <u>316.26</u>
Printing Cost - Individual Agency (requesting over 255 copies)	\$ <u></u>
Total Printing Cost	\$ <u>316.26</u>